



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

15-17 East 40 Street.

Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40 Street.

HENRY B. TAYLOR, Secretary,
15-17 East 40 Street.

CHICAGO.—Thurber Gallery.

WASHINGTON, D. C.—F. A. Schmidt,
719—13 St., N. W.

LONDON OFFICE.—17 Old Burlington St.

PARIS OFFICE.—10 Rue de Florence.

PARIS CORRESPONDENT.—Mr. Robert
Dell, 10 Rue de Florence.

SUBSCRIPTION RATES.
YEAR, IN ADVANCE \$2.00
Canada (postage extra) .50
Foreign Countries .275
Single Copies .10

COPIES FOR SALE

Brentano's, 5th Ave. & 27th St.

LONDON—17 Old Burlington St.

PARIS—10 Rue de Florence.

CHICAGO—Thurber Gallery.

WHERE THE AMERICAN ART NEWS
CAN BE FOUND IN EUROPE.

AMSTERDAM: Frederick Muller & Co., 16 Doelenstraat

BERLIN: American Woman's Club, 49 Münchenerstrasse
Ed. Schulte, 75 Unter den Linden
G. von Mallmann, Anhaltstrasse 5

BRUSSELS: Crédit Lyonnais, 84 Rue Royale

DÜSSELDORF: Galerie Alfred Flechtheim, Alleestr. 7

HAGUE: Theo. Neuhuys, 9 Oranjestraat

LONDON: American Express Co., Haymarket

MÜNICH: Galerie Heinemann, 5, Lenbachplatz

PARIS: Brooklyn Daily Eagle, 53 Rue Cambon

Morgan, Harjes & Cie, 31 Boul. Haussmann

American Express Co., 11 Rue Scribe

Munroe & Cie, 7 Rue Scribe

Thomas Cook & Son, Place de l'Opera

Students' Hotel, 4 Rue de Chevreuse

Lucien Lefebvre-Foinet, 2 Rue Brea

BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE BURLINGTON MAGAZINE.

The April number of the "Burlington Magazine" can be had at the office of the American publisher, James B. Townsend, 15-17 East 40 St., New York.

SLIGHTING HOME TALENT.

We regret to learn of the order given by the Building Committee of the new Cathedral of St. John the Divine to an English firm for the fifteen principal stained glass windows in the edifice.

While English stained glass makers enjoy a deserved reputation and led the world for many years in that branch of the arts, there has been such wonderful advance and improvement in America in this art, and so much of real achievement during the past twenty-five years that it seems a pity such an important order should not have gone to a home firm, and there are at least three of these entirely competent to produce windows in design and execution, comparable to any that can be designed and made in England or anywhere in Europe.

We fear that that old fetich "Made in Europe," which has so retarded and discouraged the growth of art in these United States, still persists, and has influenced even those worthy gentlemen who preside over the erection of the new Cathedral.

BAD TASTE SHOW CLOSES.

The so-called exhibition of Bad Taste closed at the Modernist studios this week. It degenerated towards its close into an exhibition of bad manners, in the bitter criticism by some of its promoters of the many persons who deprecated the display as reflecting on the generation which preceded the present, who found their sensibilities outraged by the making fun of objects endeared by association and memory, and whose protests were creditable to them. These protestants certainly had a right to their opinions and to the expression of the same, and the wounding of sensibilities is never praiseworthy. The generation which follows the present will probably see as much of the ridiculous in the domestic art of today as the promoters of the recent show do in that of the last.

EUROPE'S ART AUCTIONS.

The season of the more important and larger art auctions in Europe opens, now that the American art season is closing, and our exchange desk is burdened with the numerous and handsome catalogs of coming sales of pictures, sculptures, tapestries, furniture and art objects which have already begun, and will now follow each other rapidly in London, Paris, Berlin, Munich, Amsterdam and other foreign art centres.

From the number of these catalogs and the importance of the collections they illustrate, the advertisements of sales which we begin to receive, and the report of our European correspondents, it would appear that the art auction season in Europe this year will be one of exceeding, and almost unprecedented interest and importance. In fact it looks like a general liquidation in all the leading foreign art centres—one result of the past poor art season in the United States.

The more important foreign auctions, thus far scheduled, will be the Peltzer of Old Masters in Amsterdam, May 26-27 and the Crespi in Paris in early June. The sale of the Murray Scott Paris collection, it is still reported, will take place in London in June, and if this does eventuate it will surpass even the Doucet sale of last year in importance.

It is rumored in New York by the way that a leading art auction house has contracted for the sale of a \$3,000,000 art collection in this city next season. "But that's another story."

CORRESPONDENCE.

Attention, Mr. Trask!

Editor AMERICAN ART NEWS.

Dear Sir:

Apropos of the very interesting agitation of the Jury versus "invitation" exhibition questions, would it not be well to turn the "bright light" of inquiry on the system of selection for the coming San Francisco Exposition beforehand, instead of afterward?

A. Reader.

New York, May 4, 1914.

Vezin Sends Cheque—Incident Closed.

Editor AMERICAN ART NEWS.

Dear Sir:

I am pleased that Mr. Myers (Sec'y Pa. Academy) has changed his mind and will accept my check. As it was offered through the ART NEWS, I enclose it with the request that you kindly forward it to Mr. Myers.

I hope that I may be given the opportunity of seeing the "Concours" after the prize shall have been awarded.

In sending this check, I feel that it is one of the best investments of my life.

Thanking the ART NEWS for its courtesy in giving this matter so much space and thus making a great reform possible, I remain,

Very respectfully,
Charles Vezin.

New York, May 5, 1914.

A Kindly Word.

Editor AMERICAN ART NEWS.

Dear Sir:

Permit me to send you my appreciation of the AMERICAN ART NEWS and my wishes for its continued usefulness.

Yours sincerely,

Harold Green.

Hartford, Conn., May 5, 1914.

OLD SALON OPENS.

The exhibition of the Société des Artistes Français (Old Salon) opened in the Grand Palais on April 29.

"From the American point of view," says the Paris correspondent of the N. Y. "Times," "it is more interesting than the New Salon. There are 60 American exhibitors, about the same number as in the new Salon, but the majority are much better hung, several American pictures being leading features of the show.

This is specially true of the works of Max Böhm, whose canvas, "Spring Time," and H. O. Tanner, whose "Christ at the House of Lazarus," is praised as one of the strongest of modern American pictures.

Richard Miller has two clever portraits. Raymond Perry Neilson, cousin of August Belmont and a pupil of Miller, shows a study of a girl in a black hat. Lawson Adams has an interesting portrait; Miss M. B. Copeland a portrait of herself; George B. Shepherd, a portrait study; Harry Couvert a study of a Spanish woman, and Murray Bewley, a large decorative canvas, "Christmas Eve."

Harry Vander Weyden has one of the best landscapes in the exhibition, "A Bridge at Twilight" and Lionel Walden has a strong marine.

A portrait of President Wilson is exhibited by the Canadian, Louis Dube. Ambassador Herrick has been painted by a Frenchman, Henry Royer.

But the strongest pictures are by Henri Martin, one a decorative panel for the Palais de Justice, the other called "In the Light," shows two peasant lovers holding hands.

Clementine du Fau, has a fine decorative phantasy, "Eros and Psyche," and Marie Réol, shows by far the best nude of the many hung, called "Woman with Parrot."

C. W. Eaton, the American, has two landscapes and Gilbert White, the largest panel ever shown in the Salon by an American to be placed with three others by Mr. White in the new City Hall at New Haven. It is called "Justice Pleading the Cause of Criminals." Three other panels to be sent to America next month, are now being exhibited in his studio. "Epochs of Life: Childhood and Manhood" and "Laws: Ancient and Modern, Written and Unwritten," and "The Game of Life."

ART BOOK REVIEWS.

Jan Vermeer of Delft, by Philip L. Hale-Small, Maynard & Co., Boston.

As polished as the English style of Addison and as elegant as the French art of Watteau, is the Dutch art of Jan Vermeer of Delft. His work is precise and precious, opulent and yet refined, animated with a touch of humor and yet thoroughly decorous. A competent and able volume on Vermeer and his art, is that written by Philip L. Hale, the Boston art writer and published recently by Small, Maynard & Company. The work is illustrated with reproductions of all of Vermeer's known paintings and of examples of the work of certain of his contemporaries.

The frontispiece which is in colors reproduces a work now in the Metropolitan Museum representing "A Young Woman With a Water Jug," or a "Young Woman Opening a Casement." Other examples illustrated—forty illustrations in all—include "A Lady Reading a Letter and a Maid Servant," from the collection of the late Alfred Beit, "The Soldier and the Laughing Girl," and the "Music Lesson," owned by Mr. Henry C. Frick; the famous "Lace Maker" of the Louvre; the "Woman Weighing Pearls or Gold," and "The Sleeping Servant," in the collection of Mr. P. A. B. Widener; the "Lady With a Lute," owned by Mr. Henry E. Huntington;

Gautier's Meaning of Art.

A welcome translation from the third French edition by H. and E. Baldwin of Paul Gautier's "The Meaning of Art, its Nature, Role and Value," comes from the press of the J. B. Lippincott Company of Philadelphia. There is a preface by Emile Boutroux, member of the Institute of France.

The Standard Dictionary.

The Funk & Wagnalls Company has very substantial proof of the popularity of its admirable Standard Dictionary in the fact that 33,667 subscribers have already paid for the work. Sir Arthur Conan Doyle says that it is the most useful work of reference in his library, and Mr. Hudson Maxim thinks it the most useful book in the world today. This is great and well deserved praise, for the dictionary is invaluable to any kind of worker, and more especially to those of literary tastes.

Art in America.

The April number of "Art in America," opens with an article by Joseph Breck, formerly of the Metropolitan Museum and now Director of the new Minneapolis Museum, on some paintings by Giovanni di Paolo, who is represented in this country in the former museum, in the Jarves collection at Yale, and in the collections of Mrs. J. L. Gardner and Messrs. John G. Johnson, Philip Lehman, Dan. Fellows Platt, F. Mason Perkins and Grenville L. Winthrop. The editor, Dr. Valentiner, writes of the sculptor, Matteo Civitate; W. Roberts, of two full-length portraits, a Romney and a Gainsborough, in the Frick collection; and Oswald Siren of a picture in the Jarves collection by Baldovinetti. The frontispiece shows Botticelli's "Portrait of Giuliano di Medici," owned by Mr. Otto H. Kahn. Paul Vitry writes of the works of Houdon in America, including the bust of his wife, owned by Mr. J. Pierpont Morgan, and those of his daughters Sabine, owned by Judge Gary, and Claudine, owned by Mrs. Philip Lydig. Allan Marquand writes of the Luca della Robbia coat of arms of the Ginori, owned by Mr. Thomas F. Ryan, and there is a note on Mr. Philip Lehman's Velasquez, "The Infanta Maria Theresa."

FOREIGN ART CATALOGS.

To the many lovers of fine art catalogs and to those dealers and collectors, interested in important art sales, a visit to the ART NEWS office to inspect the numerous and beautifully illustrated catalogs of the many and varied art auctions which are to take place in London, Paris, Amsterdam and other European art centers this Spring and the coming early Summer, will be found worth while. Every mail brings more of these catalogs, some of exceeding interest and beauty.

From the Ernst Arnold Gallery of Dresden comes a small but beautifully illustrated catalog of the remarkable exhibition of the works of French painters of the XIX century which that well-known house is holding at present, and which features especially oils by Cezanne, Corot, Courbet, Daumier, Degas, Delacroix, Gauguin, Gericault, van Gogh, Toulouse-Lautrec, Manet, Monet, Millet, Pissaro, Renoir, and Sisley, and watercolors and drawings by Cezanne, Daumier, Degas, Delacroix, Forain, and Guys.

The Mahometan art collection of Dr. Kurt Zander, which includes some almost unique Persian carpets, and many rare early Greek and Roman sculptures, and which is to be sold at auction by Frederik Muller in Amsterdam, May 14, is well illustrated in an interesting catalog, as is also that of the unusually important and varied collection of antiques, formed by the late J. H. L. de Haas, the artist, also to be sold by Frederik Muller & Co., in Amsterdam May 13.

Very interesting, in text and illustrations, is the catalog of the J. H. C. Heyse collection of modern oils and watercolors, sold by the same house in Amsterdam April 29.

The most important of the Muller sales in Amsterdam this season will, however, be that of Old Masters from the Peltzer Gallery of Cologne, to be sold in the auction rooms, Doelenstraat 16-18, Tuesday-Wednesday mornings, May 26-27 next.

This splendid collection of Old Masters was formed by the late Rudolf Peltzer, whose long residence in Cologne gave him exceptional opportunity for the assembling of rare examples of the early German, Flemish and Dutch painters in particular. About 1860, when M. Peltzer began to collect, the Cologne art mart was one of the most renowned of Europe. Since that time most of its treasures have been dispersed through the leading European galleries.

Between 1880-90 the Peltzer Gallery in Cologne was much frequented by collectors, critics and art writers, who made many interesting discoveries among its examples.

The catalog of the collection, which has just reached the ART NEWS office, is a large and handsome volume compiled with great care, and richly and finely illustrated with superior photogravures of the most important pictures.

Interesting are the two catalogs of old engravings, etchings and woodcuts, received from G. Hess, of Brienerstrasse 9, Munich. One records 705 specimens, many being finely reproduced and includes copper plates, etchings and woodcuts by old masters of the 15, 16 and 17 centuries. The other is devoted to the 36 examples of Rembrandt's etched work which Herr Hess has for sale.